

MUSIC OPERA and CONCERTS

Jeritza, Surprise of Opera Season, Is Rich in Promise

Revealed as Singer of Great Talent in 'Die Tote Stadt,' Should Import Fresh Spirit to 'Tosca' and Other Older Works.

By W. J. HENDERSON.

THE opening of the season of opera at the Metropolitan Opera House brought abundant food for conversation. Those who felt inclined to peer into the shadows of the past happily immersed themselves in gloom by contemplating the excellent portrait of Mr. Caruso placed in the grand tier corridor. They can still study the genial smile on this counterfeited presentment and remember the radiant good nature of one of the most cheerful of all men.

Those who felt that the past was past and should be permitted to slumber peacefully while the wooling hand of the future stretched itself invitingly toward breathing humans were more interested in the arrival of Mme. Galli-Curci within the sacred walls of the temple of high lyric art. These students of opera, however, had little food for astonishment.

It was the same Galli-Curci. She sounded just the same as she did when she sang in the Lexington Theatre and in the Manhattan Opera House. She looked much the same. She acted as she always had done, calmly, gracefully, even graciously. She was a very agreeable *Violetta*. Her jewels, to be sure, sparkled a little more than her trill, but she gave much joy to the audience.

However, it was on the first Saturday afternoon that Mr. Gatti-Casazza revealed his first surprise. This astute impresario long ago introduced a new custom of producing novelties on Saturday afternoons. It must be confessed that the innovation confused matinee audiences at first. They had grown accustomed to the thought of going to the opera matinee for the purpose of hearing some familiar singer in some familiar opera. They did not expect to be called upon to bend their faculties to unravelling the intricacies of a new work.

But it seems that the judgment of the impresario has been more than justified. Why he gives novelties on Saturday afternoons no one seems to know, and the "silent one" will not tell. He preserves the Sphinx like demeanor which so puzzles the casual observer. Of course he does not produce novelties at matinees in order to make the job of reviewing them easier for the newspapers. It does make it easier, but as the newspapers would have to tell all about the new works even if they were habitually produced at 2 o'clock in the morning, that is not what was in the impresario's mind.

The great point is that the matinee audiences have come to enjoy being confronted with novelties. They sit right up and take notice with all their minds from the rising of the curtain to the falling thereof. The matinee audience of the first week was more than dubious. It shook its collective head long and wondered in its collective heart just what sort of a thing "Die Tote Stadt" was going to be.

Before the first act was ended it was smiling at itself and declaring that it liked this Korngold opera. All the wisecracks had been perfectly certain that the public would not like it. But the public is a most unceremonious body. Yet it will tell which way it is going to fly. It dodges like an English snipe and has a way of getting to cover like a woodcock. But there are times when it flashes forward in a straight line at the rate of ninety miles an hour like a black duck.

Of course, the sceptical would be deeply interested in what Herrmann, the magician, used to call "a lit' excitement." They would like to see what would happen to a performance of "Die Tote Stadt" without the presence of a bewitching woman called Marie Jeritza. Young Korngold's opera as a medium for the revelation of the talent of one of the most extraordinary women now on the lyric stage had a happy introduction to this public.

It is perhaps too soon to "sum up" in regard to Mme. Jeritza. It may prove that in more conventional or familiar operatic roles she will not seem to be so individual. We shall have our opportunity to judge of that next Thursday when she is to impersonate the wayward and captivating heroine of Puccini's "Tosca." Up to the present we are in a position to say only that she is a woman of enchanting personality, that she radiates magnetism, that she has a powerful, brilliant voice and that she is an actress fitted to the lips with the true Viennese spirit of comedy.

Jane Scott in Rodenbach's romance "Bruises in Mort" was a rather commonplace, not to say vulgar person. *Hugues*, the hero, mauling about along the quays and bemoaning the loss of his dead wife, stumbled for want of something to occupy him into a theatre and saw Jane dancing in the nun ballet of "Robert le Diable." After the performance he followed her, spoke to her, and was so attracted by her that he had respect for the wife. If he had not been such a goose he would have known the moment Jane allowed him to make her acquaintance on the street that she did not resemble his wife at all. Her personality, her intellectual emptiness, her frank sensuality disgusted him. When she mocked at the dead he slew her and then went mad.

The *Marietta* of Mme. Jeritza was not even a second cousin of this poor drab. This *Marietta* had no education, to be sure, but she had the wife of the serpent. She was another incarnation of the eternal filth. She was a moving picture of the flesh and needed precious little aid from the word and the devil. Of course, *Paul*, as the hero of the opera is called, was altogether too stupid to deal with such an elemental creature. Suppose he had been a poet or a psycho-logical novelist. Well, what's the use? The point is that whatever is in the character of *Marietta* as it stands in the opera book, and there is much more than in the novel or the play, Mme. Jeritza is more than equal to it.

To find a singer who has such a striking personality as this sparkling Viennese is something of a stroke of fortune in these comparatively barren days. Mr. Gatti-Casazza has an understanding with her before the outbreak of the war, but after the

Artists to Be Heard in Opera and Concerts



MISS PHYLLIDA ASHLEY in PIANO RECITAL AEOLIAN HALL

MME. CLAUDE DUX SOLOIST in STRAUSS CONCERT - METROPOLITAN OPERA HOUSE



MME. MARIE JERITZA AS TOSCA AT THE METROPOLITAN

Concert Calendar

TO-DAY.
Metropolitan Opera House, 3, Opera Stars in Caruso Memorial Concert. Carnegie Hall, 3, Philharmonic Society. Aeolian Hall, 3, New York Symphony Orchestra. Town Hall, 3, E. Robert Schmitt, pianist. Hippodrome, 2:30, Feodor Chaliapin, basso. Town Hall, 8, concert by Miss Francesca Catalina, soprano; Valeriano Gil, tenor; and Xavier Cugat, violinist. 8:30, John McCormack, Metropolitan Opera House, 8:30, Verdi, Puccini, concert.

MONDAY.
Aeolian Hall, 3, Miss Margaret Samoranska, soprano. Town Hall, 3, Royal Dadsen, barytone. Aeolian Hall, 8:15, Ernest Hutschens, pianist. Wanamaker Auditorium, 2:30, Charles Courtenay, organist.

TUESDAY.
Carnegie Hall, 8:15, Philadelphia Orchestra. Metropolitan Opera House, 8:15, Richard Strauss and the Philharmonic Orchestra. Aeolian Hall, 2, Ernest Hutschens, pianist. Town Hall, 3, Miss Odette Le Fontenay, soprano. Aeolian Hall, 8:15, Miss Beatrice Martin, soprano.

WEDNESDAY.
Wanamaker Auditorium, 2:30, Marcel Dupre, organist.

THURSDAY.
Carnegie Hall, 3, New York Symphony Orchestra. Carnegie Hall, 8:15, Boston Symphony Orchestra. Aeolian Hall, 11, Miss Amy Grant, opera recital. Aeolian Hall, 8:15, Josef Press, cellist.

FRIDAY.
Hotel Biltmore, ballroom, 11, musicals. Carnegie Hall, 2:30, Philharmonic Society. Carnegie Hall, 8:15, New York Symphony Orchestra. Aeolian Hall, 8:15, Bernardo Ohanesian, barytone. Wanamaker Auditorium, Charles Courtenay, organist. 2:30, Aeolian Hall, 3, Percy Grainger in recital.

SATURDAY.
Carnegie Hall, 2:30, Boston Symphony Orchestra. Carnegie Hall, 8:30, Philharmonic Society. Aeolian Hall, 3, Ignaz Friedman, pianist. 8:15, Boris Saks, piano. 8:15, Miss Phyllida Ashley, pianist.

AT THE MACDOWELL CLUB, 108 WEST FIFTY-FIFTH STREET, DECEMBER 4, AT 8:30 O'CLOCK, THE COMMITTEE ON GRANTS ANNOUNCES A SMOKER. THE SPEAKERS WILL BE PROF. GEORGE PIERCE BAKER OF HARVARD, LAWRENCE LARSEN, MISS JEANIE TONELLI AND ARTHUR HOKINS, WHO WILL DISCUSS MATTERS PERTAINING TO THE THEATRE.

GIVES CONCERT IN SCHOOL.
Miss Sadie Cohen, pianist, of Brooklyn, gave a recital last Wednesday evening to a large audience at the Washington Irving High School, her selections all being classical. The audience expressed its appreciation of her playing with generous applause.

STRAUSS TO CONDUCT SPECIAL CONCERT AT THE METROPOLITAN

Will Field Baton Over Philharmonic Orchestra. Presenting Two of Own Compositions—Spanish Artists to Appear at the Town Hall.

IN a special concert on Tuesday evening at the Metropolitan Opera House Richard Strauss will conduct the Philharmonic Orchestra in Weber's "Oberon" and Mozart's "Il Nozze de Figaro" overtures, and by himself in the "Liebesnacht" from "Feuerrot" and "Till Eulenspiegel." Mme. Claude Dux, who recently made her American debut as *Mimi* with the Chicago Opera Association, will sing a group of songs by Dr. Strauss and the air of Agathe from Weber's "Der Freischuetz" and Suzanne's air from "Il Nozze de Figaro."

Marcel Dupre, the distinguished organist of Notre Dame Cathedral, Paris, will give his third recital on the grand new organ in the Wanamaker Auditorium on Wednesday afternoon.

The Philharmonic Society's programme for the week at Carnegie Hall are: This afternoon, Brahms, Symphony No. 1; Wagner, "Siegfried Idyl," "Lohengrin" prelude; Strauss, "Till Eulenspiegel" prelude; Mozart, Symphony, G minor; Handel, Concerto Grosso; Liszt, Piano Concerto, No. 1; Mme. Germaine Schmitzer, soloist; Poem, "Mazepa." Saturday evening, Dvorak, "New World" symphony; Wagner, "Lohengrin" prelude; Works of Beethoven, piano; Fire Scene from "The Valkyrie," Prize Song from "The Mastersingers," "Tannhauser" overture.

The New York Symphony Society's programme at Aeolian Hall this afternoon is: Kalinnikov, Symphony, No. 1, G minor; Lord Berens, "Fantasia Espagnole"; Karlovic, Violin Concerto A major.

The last two weeks named in the list will be played for the first time in America and the Berners' fantasy, for the first time anywhere. Paul Kochanski will be the soloist. On Thursday afternoon and Friday evening the society's concerts at Carnegie Hall will be under the direction of Vincent d'Indy, guest conductor. The programme: Overture to "Orpheus," Monteverdi; Music while the King Dies, de Falla; Evening Serenade, in D, Mozart; Symphonic poem "To the Dead," Le Fien, first performance in America; Extract from symphonic suite "Evocations," Roussel; poem, "On the Shores of the Seas," d'Indy, world premiere.

The Philadelphia Orchestra's programme for Tuesday night at Carnegie Hall is: Beethoven's "Coriolanus" overture; Schubert, Undiscovered Symphony; Wagner, "Wotan's Farewell" and "The Magic Fire Scene from 'Die Walkure'; Schoenberg, "Five Orchestral Pieces."

The Boston Symphony Orchestra's programmes for its second pair of concerts at Carnegie Hall are: Thursday evening, Sibelius, Symphony No. 2; Weber, Invitation to the Dance; Weinstadt, "The Night of the Cross"; "Verdichtete Nacht," string orchestra; Beethoven, "Leonore" Overture No. 3. Saturday afternoon, Franck, Symphony, D minor; Brahms, "Tragic" overture; Liszt, "Baba-Yaga," "The Enchanted Lake," "Kikimora"; Ravel, Suite No. 2, from "Daphnis and Chloé."

John McCormack, at his third concert of the season to-night at the Hippodrome, will sing an air from Beethoven's "Mount of Olives," Irish folk songs and three new songs, "The Ancestral," "The Old Man," and "The Old Man's Song."

A concert by three Spanish artists will take place to-night at Town Hall. Miss Francesca Catalina, soprano, will sing modern Spanish songs. Valeriano Gil, tenor, and Xavier Cugat, violinist, will each give some solos. There are several overtures for soprano and tenor in the list.

On Sunday evenings at 8 o'clock until the end of April, 1922, an hour of organ music will be given in St. Thomas's Church.

Joseph Bonnet, the distinguished French organist at St. Eustache, Paris, is now in America on a concert tour which will include the Pacific coast and Canada.

Lumsden Hare Has Supported Many Stars

Lumsden Hare, who enacts the whimsical role of Mr. Culver in "The Title" at the Belmont, was born in Tipperary, Ireland. He does not come of a theatrical family, though two of his brothers became managers of theatres. Hare made his debut at the age of 20, twenty-four years ago, in the English provinces, with the Frank Harvey Company, in a melodrama called "Shall We Forgive Her?" He appeared with the Frank Benson and the Osmond Tearle Shakespearean organizations, and during seven years of apprenticeship in the provinces he acted every sort of character in comedy and tragedy, modern and classic.

He made his first appearance in London in "The Merry Wives of Windsor," and he has since played the leading juvenile role. When "Ben-Hur" was produced in Australia by J. C. Williamson Mr. Hare played the role of Judah. He remained in Australia for three years, appearing in leading roles in "The Light That Failed," "The Admirable Crichton" and other modern plays. A tour of South Africa and India followed.

Charles Frohman saw him and engaged him for the American production of "Pinero's play, in which John Drew and Miss Margaret Illingworth acted the roles played in London by Alexander and Miss Vanbrugh. Mr. Hare remained with Frohman in this country, playing with Miss Adams in "What Every Woman Knows," "As You Like It," produced by Miss Adams at the Greek Theatre at Berkeley, Cal., and in "Joan of Arc," at Harvard; with Billie Burke in "Henry," "Susan and the Land of Promise," and with Miss Ethel Barrymore in "Her Sister" and "The Witness for the Defence." He was with Miss Grace George during her first repertoire season, and then played the principal role in "The Whip" at the Manhattan Opera House.

Among other late productions in which he has acted in New York are "Getting Married," the Bernard Shaw comedy; "His House in Order," in which he acted with John Drew; the last star of "Driven," one of the last of Charles Frohman's productions; the revival of "The Ideal Husband" and later in the revival, as he had appeared in the original, of "Lord and Lady Alcyon," with William Faversham and Miss Maxine Elliott. He was with Miss Maxine Elliott in her last stage appearance, "Trimmed in Scarlet," and then became the chief support of Miss Marjorie Rambeau in "The Unknown Woman." With Grace George he appeared in "The New York Idea" and "The Liar," and last year he was the *Esteban* with Miss Sarah O'Neil in "The Garden of Eden," a role he played through Canada and in New York.

Feodor Chaliapin, who has been conquering from an attack of laryngitis at a Russian farmhouse in New Jersey, will give his third recital on the grand new organ in the Wanamaker Auditorium on Wednesday afternoon.

After four years' absence from the local concert stage, during part of which he served as a Captain in the United States Army, Ernest Schelling will be heard in a piano recital at Aeolian Hall every afternoon. His programme opens with a Bach group, comprising the chromatic fantasia and fugue, two preludes and fugues from the "Well Tempered Clavier" and the fugue in C minor (transcribed by Liszt). The Schumann "Carnaval" will be followed by two Goyescas and two Spanish dances by Granados and a Chopin group.

Dr. Joseph Press, former head of the master classes in piano playing at the Conservatory of Music, a position akin to that recently held by Leopold Auer in the violin department, will make his debut in a recital on Thursday evening at Aeolian Hall. His programme includes a sonata by Beethoven and two pieces new in this country—an Adagio by Albinetti and a "Serenade Andalousa" by Kaempff.

The artists who will take part in the morning musical next Friday in the ballroom of the Hotel Biltmore are: Mme. Francesca Catalina, soprano; Joseph Hilop, tenor; and Xavier Cugat, violinist. Mme. Alda's numbers include "A Song of Thanksgiving" by Allitts and a song written for her by Maxwell called "The Singer."

The Chamber Music Art Society, consisting of Charles Hart, piano, and ten players of stringed and wind instruments, will give an interesting programme of music by classic and modern writers on Friday afternoon at Aeolian Hall. Mme. Eva Gauthier, as soloist, will assist. The "Song Without Words," by F. Krumpholtz, for voice, piano, cello and piano, is in the list.

Other musical events of the week will be E. Robert Schmitt's piano recital this afternoon at Town Hall, Miss Marcel Samoranska's song recital to-morrow afternoon at Aeolian Hall, Royal Dadsen's annual song recital to-morrow afternoon at Town Hall, Ernest Hutschens' piano recital to-morrow night at Aeolian Hall, Charles Courtenay's organ recital to-morrow afternoon at Wanamaker Auditorium, Miss Odette Le Fontenay's song recital on Tuesday evening at Town Hall, and Miss Beatrice Martin's song recital on Tuesday evening at Aeolian Hall. Also Percy Grainger in a recital on Friday afternoon at Aeolian Hall.

Miss Phyllida Ashley's second piano recital on Saturday evening at Aeolian Hall.

Ignaz Friedman's programme for his first piano recital of the season next Saturday afternoon at Aeolian Hall is as follows: Twenty-four variations and fugue on a theme by Handel, B. minor; Liszt, "The Song of the Nightingale," B. minor; Nocturne, B. major; Chopin, "Tannhauser" overture, Wagner-Liszt.

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Urged Him to Learn Acting Before Criticizing

Neil Martin, who plays the twin son in "Only 33" at the Cort Theatre, left college at the end of his freshman year with high hopes of becoming a great dramatic actor. He landed the part of a young man found chasing ambulances and writing police court news for a middle Western daily. And then his father assigned him to the theatrical reviews desk.

In the course of his discharge of this duty Mr. Martin solicited an interview from Mrs. Pike, whose rarely broken policy has been never to talk for publicity on the subject of this. And that is exactly the subject on which the cub reporter asked her to discourse.

Mrs. Pike's answer was to urge Mr. Martin to go into the theatre and learn something first hand about acting before he attempted to write about it, and taking her advice to heart, the young man found himself the following summer in the part of a student in Stuart Walker's Indianapolis stock company. It was there that "Seventeen" was produced, providing Martin with the opportunity to make his first public appearance. He remained in Indianapolis for three years, appearing in leading roles in "The Light That Failed," "The Admirable Crichton" and other modern plays. A tour of South Africa and India followed.

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TO PLAY DUNDY'S MUSIC.
The New York Trio, the members of which are Clarence Adler, violin; Selma Gold, violin; and Corneille Van Vliet, cello, will play for the first time in New York Vincent d'Indy's trio in B flat major, Opus 25, at their first subscription concert this season, to be given on Monday evening, December 12, at Aeolian Hall.

Miss Shoemaker

First of Family to Go on Stage

Likes Comedy Roles as She Says It's Harder to Make People Laugh Than Cry.

One of the most sensible, self-contained actresses on the stage—that is the impression one gains from a talk with Miss Dorothy Shoemaker, the newest young actress to make her own name on Broadway in "The Man's Name." Yet she can act as though lost to all sense of control. She can be a misanthropic chafe so that the best of husbands in the audience wear a guilty look. Her emotions come pouring out so vividly that you wonder how she can open a can of tomato soup in the play every night and not cut her own thumb tragically. Probably if it were a can of beans she could open them with a real thrill for the spectator.

Seemingly Miss Shoemaker has achieved the level of common sense—she had to do so much hard work in stock before reaching the level of Broadway. Her days here were a happy advance it took ten years before she could stand on Forty-second street without feeling that a cop might tell her to move. Moreover, Miss Shoemaker had stood on the same level of "The Man's Name," so she comes by that trait naturally.

"I'm the first one in our family, on either side, to go on the stage," said Miss Shoemaker. "The other side in her dressing room at the Republic Theatre, where another young woman acted as chaperon during the interview, so everything was quite all right. 'My mother had often wanted to go, but never quite brought herself to the point—it required two generations to bring us there. While she didn't encourage me, neither did she discourage me, which was something for every one else seemed willing to. My father, to determine whether I had the necessary stock-to-let-iveness before I went on the stage, told me to take up a year's course in stenography and typewriting—and I really enjoyed it."

First Engagement in Stock

"When I was first acting in parts I used to scribble down things in shorthand until one day I thought, 'Bah! who's going to see it?' Then I stopped these masterpieces. My first engagement was with the stock company at Keith's Chestnut Street Theatre in Philadelphia, where I had to report and rehearse for thirty-nine weeks, and in that time played just thirteen parts. In six of which I was audible and could be distinguished from the scenery."

Following that came stock engagements in Columbus, Ohio; Portland, Ore.; Montreal, Canada, and, in fact, every part of the Broadway map. "I was made to learn my lines without rehearsal for thirty-nine weeks, and in that time played just thirteen parts. In six of which I was audible and could be distinguished from the scenery."

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Hopes to Play Comedy Roles

"Of all types of roles the comedy parts are the ones that appeal to me most, for it's much harder to make people smile than weep, and you can't imagine how stimulating it is to hear a laugh start out in a theatre, and it keeps you on your toes. I told Avery Hopwood that I hoped some day to play in a comedy by him. 'Nobody's Wit,' and when I told him I was better at comedy than straight parts he replied, 'Then the chances are you aren't.' Perhaps he's right."

Union Hill was memorable among other roles Miss Shoemaker played because twice during her stay they revived "Way Don East" because Griffith was washing down the multitudes with tears through his motion picture version. "I remember it as if it were yesterday," she said. "I was the heroine of a play done by actors," said Miss Shoemaker. "I became infatuated, but in this instance I didn't feel infatuated. It was just a play. I was better at comedy than straight parts he replied, 'Then the chances are you aren't.' Perhaps he's right."

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